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his bay-wreath, and raises the veil of Sibylla, floating it mysteriously above her melancholy, dreamy countenance, which she rests upon her left hand. Her right listlessly holds an oar, as she sits low upon the deck of the little boat. An open scroll lies upon her knees; her eyes do not read its mystic words, but are sunk in wondrous dreams. Hers are eyes which have never shed a tear,—stern, sad eyes, though tearless. What a contrast between the Sibylla and the gentle, heart-broken Thetis, who to the left of Sibylla's boat rises from the waves towards heaven, bearing with devoted love the urn which holds the beloved ashes of her heroic son! An unutterable tenderness and woe speak in her lovely, plaintive, tearful, upraised face. The gentlest and tenderest of her attendant Nereides watch her as she departs, striving to detain her by their caresses and looks of love; whilst others of a sterner nature, the nymphs of storm and shipwreck, are less sympathetic, and busy themselves with their own affairs. Their hair is wreathed with coral, with reeds and sea-blossoms, and fastened up with fantastic fish-bones; necklaces of shells rest on their large, round shoulders; one young creature defends herself from the attack of a swan which, with its companion, sails boldly towards her with ruffled plumage. Another nymph gazes towards a warrior seated on the shore with an earnest, proud glance, as though a deep, passionate love had existed once between them. But he, a type of the joyous, careless, yet heroic Grecian nature, has already buried his memories of this love amid a hundred others. Love, wine, and song, are the glories of his existence; but for this moment song has predominant sway over him. His face is averted from the proud nymph, his hand rests carelessly upon the shoulder of a lovely boy who presses to his side, holding upon his knee an ivy-wreathed beaker; and he listens entranced by Homer's strains. And now stretches along the shore in a vast semi-circle the Grecian nation, represented by its various types of poets, sages, sculptors, painters, warriors, and shepherds. There are voluptuous youthful countenances whose ambrosial locks are wreathed with odorous fresh flowers; some listen, sunk in dreams; others, roused by a generous enthusiasm, stretch forth their arms, and their eyes gleam with inspiration; there you see, seated upon the rocky shore, stern, old, bearded men, who rest garlanded lyres upon their knees, whilst their old brows are shadowed by laurel, bay, and ivy. Standing beside that rock, conspicuous amid the garlanded crowd, in solemn drapery, which hangs in stern folds around his brow, you recognize a bardic-priest of the mystics, a descendant of Orpheus, who listens with a bitter scorn to the song of his mighty antagonist; a sickening hatred growing within his soul as he finds that the glory of the mystics is about to pale before the dawn of a new poetic era.

"Here rises in solemn majesty a colossal statue of Achilles. A group of youths pause from their labor of chiselling it, and feed a falcon, which screams and flaps its large wings above the arm of the youth who réclines in naked beauty, like a glorious antique statue, at the feet of the Achilles. The sculptor—Phidias himself, perhaps—stands, mallet in hand and shading his eyes, as a mysterious vision of beauty bursts upon him. The divinities of Greece descend towards two noble temples which rise in the background of the picture. The artists busied upon the scaffoldings which surround one temple, recognize also the glorious vision, and hail the approach of the deities with extended arms, and supplicate them upon their bended knees. A rainbow spans the sky, connecting the heavenly and earthly multitudes.

"Across this rainbow sweeps the celestial train. Love leads them on, pointing with arch men towards the temple, whither he bends his flight, whilst the lovely Graces float in an airy dance beneath him. Apollo presses on with majestic step and radiant brow, followed by the Muses; Jupiter and Juno, attended by the gorgeous peacock, with the eagle in wild flight above them, with Diana, Mercury, and Minerva, and a throng of lesser deities crowding behind them, are seen descending and throned in calm majesty, side by side, upon a cloud of smoke which curls up in vast volumes from an altar erected on the farther shore of the little creek. A band of warriors, unconscious of the full acceptance of their sacrifice, seeing alone the ascending smoke, not the spiritual forms descending upon it, encircle the altar in a mad war-dance with clashing swords and flying plumes. Yet the strains of Homer resound above the clash of arms, and echo through these warriors' souls; two already have left the war-dance and have drawn near to the margin of the bay, where they listen, with the rest of Greece, in a trance of amazement, to the mighty voice of poetry, which is here summoning as to a vast assembly the inhabitants of heaven, earth, and ocean."

Landscape-Gardening.

IV.

THE VILLA.*

"With artful skill you bid the stranger's eye
Avoid disgust, and every grace desire;
Amused and still drawn on by fresh surprise,
From scenes that fade, he views new scenes arise.
What though you feed this hope, you never cloy,
And, oft to heighten, you protract his joy."

DE LILLE.

In the matter of embellishment we should avoid the introduction of trifles, and above all, of foppery amongst the virtuous hamadryads. If a monument or vase be required, dedicate it to the memory of some dear friend, or even to the genius of the locality, in a well turned and appropriate inscription. Jets-d'eau look well upon paper, and when backed by fair foliage, but, unfortunately, our winters so often play with them that they cannot play for us. In the more retired portions, a rustic seat encircling the trunk of a favorite tree, and fanned by its over-shadowing foliage, and arbors or screens, latticed with young twigs, and mantled with the full beauty and fragrance of climbers, as the clematis and honeysuckle, are objects which evince taste, and may be made to afford a world of delight and imagery. But the placing of rustic articles, as baskets for flowers, and seats on piazzas and in dwellings—unless these be of rustic design—is ever attended with inharmonious results; so placed, there is a very evident confusion, a jarring mixture of the elegant and of the rude; it affects the person whose eye is attuned to the harmony and beauty of propriety, much in the same manner as the grating of discordant notes upon an ear attuned to harmony of sweet sounds. We hold that embellishment and ground should be in keeping.†

* See vol. iv., page 49.

† All out buildings, as ice-houses, well or spring coverings, boat-houses, and the like, can be made very effective and conducive to the beauty instead of the ugliness of a place.

In the construction of rustic buildings the design should be simple, and in a rude manner, but convenient. Can anything be more absurd, for instance, than to reproduce the intricate Gothic cathedral in cedar twigs, with quatrefoil windows of yielding hazel? Or to cap rustic furniture with the finely cut contours of classic moldings? In fact, no combination should be selected that is ornate or complicated.

Arbors should be substantial, of adequate dimensions, and exhibit a simple arrangement of parts; these should have overhanging roofs, which protect the woodwork below. As a material, iron is rapidly coming into fashion, and it is capable of a multiplicity of pleasing designs which cannot be produced in wood; but, we prefer the young branches of red cedar or larch; and for the roofs either coverings of thatch or shingles of rudely cut forms. The arbor is a very agreeable feature for the terminus of a walk, and may often be a

"Happy rural seat of various view!"

where, casting from within us all longings for the gilt bangles of earth's fitting pleasures, we, with increased appreciation may hear—

"In warbles clear,
Wild Nature's sweetest notes!"

The VILLA, we imagine, may consistently display more variety and embellishment than the mansion; it should not be the mansion in miniature; a healthy, convenient, and elegant country residence, is our ultimate object, and to secure this end we should make a judicious choice of site, agreeably arrange the grounds, and design the CASINO or dwelling in the most convenient manner, according to our wants and requirements, interiorly as well as exteriorly. In all our country creations taste should be developed through utility and convenience, or, in other words, by fitness; this would give us chairs to sit on without fear of being soiled by dusty garments; carpets that will not shrink from one's approach; hangings which do not bedazzle the sight. These and numberless other things are certainly of importance in a country habitation where comfort and ease are worthy of regard.

To enter into a full exposition of what the casino should be, would far transcend the limits of a paper on Ornamental Gardening, but we may be asked for the meaning of the word "Villa." In Italy this term is used to designate a country residence, with all its farm appendages, the dwelling being called the casino—but here, in its general acceptance, it means an absurd front, bare sides, squatly campanile with a red head, and the whole perched upon a mound as bald as a monk's crown. As for agricultural appendages, not one in fifty can boast of them, unless, indeed, the little pointed-arch piggery, the battlemented hen-coops, the Parthenon pigeon-cotes, poised most adroitly in mid-air, the lakelet admitting the gambols of a few ducks, and promiscuous sticks planted around in the vain hope that they may thrust forth green leaves, may be accepted as such. Undoubtedly this is all wrong. *Expres-*

sion of purpose is the guiding feature which should dictate the ornamentation or style of erection. Alison says, "There is no rule of criticism more important in itself, or more fitted to preserve the taste of the individual and of the public, than to consider every composition as faulty and defective, in which the expression of the Art is more striking than the expression of the subject; or, in which the beauty of design prevails over the beauty of character or expression." And the public will, in due time, arrive at the conclusion that it is not the most gaudy or the most expensive residence that is the most deserving of praise, but rather turn to some less assuming or pretentious erection, reared by the dictation of true natural feeling. Truth, as expressed in decoration, should be manifest everywhere. If the exterior of a dwelling be grandly attired, and this dissipates interiorly into wanton insipidity, it is a clear case of false pretence.

A great quantity of ornaments appended to a design produces the effect of littleness, by jumbling indistinctness; nothing can be less grand or less noble. Let the parts be full, the windows large, open, and airy, as if one were not afraid of light and air; "windows are designed to let light in, and equally to let the light out; and this last function is, in the country, of prime importance. For a window is but another name for a stately picture. There are no such landscapes on canvas as those which one sees through glass. There are no painted windows like those which trees and lawns paint standing in upon them, with all the glory of God resting on them!"* And as we cannot very comfortably do without a roof or covering to shelter us from the inclemencies of the seasons, let it accost the beholder in the form of an agreeable feature, either constructively so or in design; and as fires are not extinguished by Fashion's inventive mind, their lungs—the chimneys—springing from the apices, and obtruding beyond the line of the building, and being susceptible of the most pleasing arrangements, sue for an air of whole souled hospitality, which we should concede them. Chimneys, when properly constructed, infuse fire and spirit into the composition, and clustered or single, may be very effective. So the verandah, the porch, and all other features of convenience or utility, are alike worthy of completeness; each should appear an integral part of the whole. But this is not secured by placing rough trunks or scraggy limbs to uphold verandahs of the ornamented building—away with such absurdities! It is too glaring a failure; it is an incongruous amalgamation, like the discordancy created by untuned instruments in a full playing band. Should we be consistent in spreading a rich tapestry on the floor of the hovel, or any more so by placing in the elegant dining-room the plain pine table of the hut?

Unquestionably, the best position for a house is a middle elevation, where its design may be enhanced by a due "concealment of its attractions;" on a gravelly subsoil, with southwest aspect, and protected on the north and

* Star Papers.

east by Nature's growth or plantations of belts. And we should advise one not to build over two stories high—for you are nearer heaven in the country—and not to go down into the earth with habitable rooms.

Before proceeding to lay out the ground it should be drained, trenched, and graded, where necessary; this is requisite to a certain degree in all country places. The lawn should be well clad with a rich, healthy verdure. It is a general remark that our lawns are much inferior to those of England, because there the atmosphere is more humid, and the winter milder and more equable than ours; but, we think, the error will be found elsewhere. Do we proceed properly? Not one in ten comprehends the value of deep cultivation; it is condemned as a useless expenditure of time and labor. Now our summers are usually dry and hot, and without a good deep soil, made retentive of moisture—for the roots of grass sink deep—by subsoil ploughing, running the plow full eighteen or twenty inches, the midsummer droughts will parch and make the lawn unsightly. Then we should sow with red-top (*Agrostis vulgaris*) and white clover (*Trifolium repens*), plentifully, say three bushels—about nineteen parts of grass to one of clover—to the acre. By mixing with this a small quantity of sweet-scented vernal grass, a grateful and pleasing fragrance will arise when mown. Before sowing, the ground should be graded, the surface well pulverized, and rolled firm and uniform, and well rolled after sown. August is probably the best time to lay down the lawn; it should be mown once in two weeks, and swept well after, no cuttings being permitted to lie about. By neglecting to roll often, especially in autumn, the grass grows tufty and coarse. We think that by attending to these simple rules, a lawn will be formed equalling in its velvety and rich verdure any of the beautiful English lawns.

The thinning of trees cannot be too carefully managed. In felling it is found better to cut down close to the roots, first removing the earth from its base; these and the stump will then decay, and no further work is necessary. In trimming the trees left standing, we preserve all lower branches, for when well furnished they have a park-like appearance; lopped off, they are seldom renewed. In arranging plantations, the position and outline of the shrubbery should be first marked out; when this is done and the drainage is completed, the next step is to trench *thoroughly*; this can be done during spring and summer, to be ready for reception of trees in autumn, which is considered the best time for planting.

Trees are capable of being made more effective than any other single feature; they are very pliable and ever harmonious to some scene. The oak, the willow, and the firs, if planted together, create discordancy; but planted singly, each with its kind, a satisfactory result is the consequence; even a single specimen, if fine, carries with it beauty, sublimity, or picturesqueness; not that we propose to fill a place with trees of one kind, but rather adapt the various species to the peculiar position or aspect, and in conformity

with the circumjacent scenery. Such trees as the oaks and other round-headed trees, we should plant in the grandest or most sublime portions, whilst in the gently-undulating and more level portions, and that wherein quiet beauty and delicate and soothing effect is desired, we should make use of the more beautiful trees, as the magnolia, tulip tree, maple, catalpa, elm, etc., the beautiful foliage and interlacing spray of which, together with their charming inflorescence, render them true to the Beautiful, as distinguished from the Grand. Whilst from amid rugged rocks, and in picturesque dells, we should group and plant the noble firs, and pines. Trees should carry their character with them, else unnatural and ineffective results will follow from the chaotic mixture; we must be led step by step, as it were; blend the one into the other at the proper points, almost imperceptibly.

W.

Architecture.

AMERICAN INSTITUTE OF ARCHITECTS.

Meeting of November 3.—A communication on "Architecture" treating the subject historically, was read by the Secretary.

Meeting of November 17.—The apartments recently hired for the Institute in the University Building being now ready, the meeting was held in those rooms, instead of in the chapel, as formerly.

After the general business of the evening, an interesting debate ensued in which the subjects of "Commissions," "Competition," and "Responsibility of Architects," were discussed. Many happy suggestions were made with a view to establish the greatest freedom of intercourse amongst the members of the Institute, in order that all might profit by the knowledge and experience of each and every member. Among the suggestions made are the following:

That a portfolio be always open for inspection at the rooms of the Institute, wherein each member may lay before the body sketches and tracings of whatever he might be engaged upon; valuable observations could be made, and much information could be obtained.

That the members should compete among themselves, the projects to belong to the Institute; thereby, in course of time, forming a valuable collection.

That the Institute should visit in a body such structures of interest or importance as might be under the supervision of any of the members.

Meeting of December 1st.—An interesting discussion took place on the ways and means of forming a library. A vote of thanks was tendered to several persons who had presented works on Art to the Institute.

By Order, R. M. HUNT,
Secretary.

THE CHURCH OF ALL SOULS.

LAST winter, while riding in one of our city cars, opposite to us sat a German peasant, just arrived from Vaderland, apparently much interested in what was novel and strange to him. Before long his attention was attracted to a large fur muff, worn by a lady at our side. No sooner had he observed this muff than he began to giggle and talk Dutch to himself, in short broken sentences of long, unpronounceable words. He was